

Excerpts from Lindsay, S.K (2020). *Exploring the impact of narrative-based video on teaching thinking and practice*, PhD thesis, Monash University Melbourne.

Chapter 1

Introduction

Once inside this alien world, we find ourselves. Deep within these characters and their conflicts, we discover our own humanity. ... we enter a new fascinating world ... a fictional reality that illuminates our daily reality. We do not wish to escape life, but to find life, to use our minds in fresh, experimental ways, to flex our emotions, to enjoy, to learn, to add depth to our days. (McKee, 1997, p.5)

Background

The knowledge that teachers possess is an essential element in improving educational practice (Connelly, Clandinin, & He, 1997). There has been much research on the multiple types of knowledge that teachers can and should hold, for example, arguments have been made about content knowledge (Ma, 1999), pedagogical content knowledge (Shulman, 1986), personal practical knowledge (Clandinin & Connelly, 1996), and teachers' emotional intelligence (Anari, 2012), to list but a few. The interplay between these bodies of knowledge highlights 'the exceedingly complex intellectual, personal, and physical environment for teachers' work' (Connelly, Clandinin, & He, 1997, p. 673).

Interestingly, some studies have illustrated that many of the prevailing approaches to building teacher quality tend to adopt a narrow focus, developing either practical teaching activities or specific curriculum content required for the classroom (Darling-Hammond & Richardson, 2009) assuming that such considerations largely comprise teachers' professional knowledge of teaching. However, as made clear by Schön (1983), the disconnection of the action of teaching from the contextual nature of practice largely frames teacher learning within a simple and linear "cause-effect" model, thus reducing the professional practice of teachers to a model of technical rationality.

Although technical rationality has often been used by policy makers to achieve improvement in educational outcomes, it is prescient to be reminded of Day's (1999, p. 15) argument that, 'externally imposed reform will not necessarily result in teachers implementing the intended changes ... [as] a multitude of research projects in different countries have shown'. In terms then of finding effective approaches to teacher professionalism, external policy, which positions teachers as implementers of technical solutions designed by others, does not result in substantially changed practice (McLaughlin, 1997).

In light of the limitations of traditional approaches to professional learning, this thesis explores an idea posed by Loughran & Northfield (1996) that, in order to achieve improvement in education outcomes, teacher knowledge needs to be made explicit - that is, for teachers to codify their rich knowledge in ways that might be both useful and meaningful in others' practice. However, ascertaining features of teachers' knowledge and practice which resonate across the profession is not necessarily so easy to do. Compounding this issue is the fact that not all teachers respond to professional learning in the same way. Therefore, creating sharable articulations of practice that carry meaning for teachers is difficult.

Despite this situation, there are potent examples of knowledge of practice that resonate with teachers. Many of these are based around teachers researching their own practice (Cochran-Smith & Lytle, 1993, 2004, 2009), and subsequently through codifying it in ways which enable others to see benefit (see for example Berry & Milroy, 2002; Dusting, 2002; Loughran & Northfield, 1996; Senese, 2000). Such codification of teacher knowledge, through means such as case writing (Shulman, J. 1992), illustrates a move beyond a technical approach to practice and ways of shedding light on contextual forms of knowing through doing.

Building on insights from research into knowledge development through case writing, this thesis explores the potential of video narratives as another way of helping to codify teacher knowledge and practice - i.e., a form of video case. The use of video, as Sherin (2004) noted, has existed for some time but has expanded in recent times as the ability to share video quickly and easily via the internet has opened up new opportunities and possibilities for teachers.

Sherin (2007) pointed out that much of the initial use of teacher video centred on the micro-analysis of individual lessons (harking back to application of video as a way to share "tips and tricks" and suggestive of a technical rationality view of development). Unfortunately, despite the extensive use of video in teacher education, there still appears to be a lack of understanding of precisely what it is about video that provides support for teachers in making meaning from

their experiences and why it is sometimes seen as a “shareable form” of teacher knowledge (Janík & Seidel, 2009).

It seems reasonable to suggest that one of the enduring challenges in teacher learning is finding routes into teacher thinking that matter to teachers themselves, thereby creating a sense of agency through acknowledging and utilizing their own knowledge of practice. Reflective practice, which has received much attention in recent years from psychologists and educators alike (see for example, Copeland, Birmingham, de la Cruz, & Lewin, 1993; Harrington & Hathaway, 1994; King & Kitchener, 1994; Liston & Zeichner, 1987; Schön, 1983, 1987), is recognized as a central process and benchmark disposition of teachers as they engage in the teaching/learning process. Reflection has been well recognized as offering a way for teachers to step out from their automatic routines and operate more in the “present and critical state” to enhance their understanding of their teaching and the concomitant learning of their students. It is within this context that the use of video narrative is examined through the research that comprises this thesis.

Video: A window into teacher learning

Connelly and Clandinin (1986) found that image and story can play an important part in influencing teacher thinking and behavior. Mayes (2003) argued that ‘in order for teachers to reflect deeply upon themselves, they need powerful models and images to guide their introspection’ (p. 81). Mayes (2003) argued that in teacher reflectivity, as in the therapeutic processes, psychic energy must ultimately be “contained” by models and modalities that enable one to make sense of their inner and outer experiences, enabling those experiences to ‘form the basis for the transformation of self, setting, and other’ (p. 81). Through such access to the inner self, Polkinghorne (1988) (as with others, e.g., Clark & Rossiter, 2008; Riessman, 1993) similarly argued that the articulation of self and practice can unfold through the construction of story. Thus, narrative can provide a means through which to codify and understand the complexity of teacher knowledge.

This research explores how humanistic prompts in the form of images and story, in this case through the video titled “Wright’s Law”, have potential to become more intertwined with the viewer’s own context and practice. In this way, such prompts may potentially be more relevant to teachers by going well beyond the technical competencies presented in traditional theory-based approaches to teacher professional development and learning.

As this thesis will illustrate, there is great potential for narrative of this form to facilitate greater contextual self-understanding for teachers. Developing such self-understanding supports teachers in making choices that are more conscious and deliberate in relation to their students, their own self influences and, importantly, their own further professional development and growth (Kelchtermans & Vandenberghe, 1994). This thesis therefore sets out to explore and better understand ways in which elements of video narratives may impact on teacher thinking and practice.

The research context

The use of narrative video sits comfortably with the ongoing interest in the quality of teachers and teaching as key determinants of student learning outcomes (Brophy & Good, 1986; Darling Hammond, 2000; Ferguson, 1991; Ferguson & Ladd, 1996; Fraser, Walberg, Welch, & Hattie, 1987; Hugener, Pauli, Reusser, Lipowsky, Rakoczy, & Klieme, 2009; Muijs & Reynolds, 2000; Seidel & Shavelson, 2007; Wenglinsky, 2002). Recognition of the influential role of teachers has highlighted the importance of providing them with educational opportunities that ultimately aim to further develop their professional competencies (Smith, 2017). This process, most commonly referred to as professional development (PD), has been widely linked to increasing teacher quality (Opfer & Pedder, 2011). However, it has been well argued that PD often tends to position teachers as passive receivers of information (Bunten, 2014; Darling-Hammond, 1990; Newcomer & Collier, 2015), creating a position where “effective practice” is mandated and passed down to teachers (Bunten, 2014). Yet recent research has provided empirical evidence to suggest that teachers are not passive policy followers; rather they are active agents, who interpret, negotiate, adapt, and/or implement messages in their own contexts and in their own idiosyncratic ways (Bunten, 2014; Coburn, 2001; Newcomer & Collier, 2015).

PD constructed in ways described as “doing things to teachers” (Groundwater-Smith & Mockler, 2009; Mockler, 2005) is often a consequence of a policy-driven approach to the improvement of teaching. This approach is often based on an assumption about what excellent teaching looks like, i.e., it presents and promotes ways of teaching that are assumed to be the right or best way to “do teaching”. But as Boyd & Tibke (2012) pointed out, such an assumption undermines the value of teachers inquiring, discovering or reinventing for themselves in their particular context.

A key issue for teachers within the technical rationality model of teacher learning is the view that teachers take an uncritical view of their own practice. Thus, in accepting the “right way” to perform, the individual and specific contextual factors inherent in teachers’ local school and class context are largely overlooked or ignored. Many studies have illustrated that PD based on such an approach has failed to do what it intended, i.e., to improve student outcomes (see for example, Blank, de las Alas, & Smith, 2008; Meiers & Ingvarson, 2005; Yoon, Duncan, Lee, Scarloss, & Shapley, 2007).

Recognition of the limitations of traditional approaches to PD has encouraged a serious push for the development of alternate approaches to support teacher change - such as the use of narrative based video which is at the heart of the research in this thesis. Korthagen (2001), amongst others, argued that to better understand teacher change there is a need to go well beyond a cognitive stance, as teaching is a profession in which feelings and emotions play an essential role (Nias, 1996; Hargreaves, 1998a).

Humanistic psychologists included the development of the self as a central aspect of teacher development (see for example Combs, Blume, Newman, & Wass, 1974). Hamacheck (1999) argued that in terms of mechanisms for teacher change, it is vital that teachers are not only cognitively aware of their internal state, but that they are emotionally in touch with their core qualities such that they begin to make conscious decisions and carry out those decisions within their practice. Thus, there is a need for approaches that attend to the growth of teachers by taking into account links between ‘cognitive, emotional, social and personal development in the journey towards expertise in teaching’ (Day, 1999, p. 69).

This research at the heart of this thesis aims to assist in better understanding the nature of teacher change through exploring routes into the complexity of practice that integrate these developmental links in a more holistic manner. This approach may support teachers in making personal meaning from their own experience and taking relevant action in relation to student learning.

Significance of the study

The research underpinning this thesis holds significance for the field of teacher professional development and learning. As the thesis illustrates, narrative-based video may be useful in providing a different type of prompt for reflection and subsequent action in contrast to a more technical approach to teacher development.

The thesis makes clear how narrative video is able to capture both the human and technical aspects of teaching, assisting the viewer to see into the complex and sophisticated nature of teaching. Wright's Law effectively captures and portrays the essence of teaching and in doing so provides a form of shortcut to that which teachers value as the universal elements of teaching. The complex and sophisticated nature of teaching is exposed in a way which enables teachers to reflect upon their present and personal contexts and consider how these influence practice.

Through detailed analysis of three substantial and rich case studies (major chapters in the full thesis), the complexity of teaching comes to the fore and offers a way for teachers to reconsider the one-size-fits-all solution to improving practice they so often experience through PD. Seeing and appreciating teaching as complex is significant because it acknowledges the dynamic interplay of forces which ultimately shape student learning and subsequently highlights the sophisticated nature of expertise required to realize enhance student learning.

Chapter 2

Literature review

Defining the context

Teachers possess specialist knowledge about, and of, practice. However, an elusive goal for the profession is the attainment of ways to utilise such knowledge and practice effectively (Ovens, 2006). One of the issues associated with better recognizing and valuing teacher knowledge is that by its very nature it is practical, personal, situated (Clandinin, 1986; Elbaz, 1983) and, largely tacit. Hence it is embodied within teachers' actions (Schön, 1983). Consequently, it is often considered difficult to share and communicate teacher knowledge due to a lack of an explicit or shared language around teachers' thinking, largely because of the ways in which such thinking is manifested within learning interactions. Furthermore, for teachers busy with the everyday demands of teaching, there may seem to be little opportunity, time or obvious reason to express their implicit knowledge and expose the beliefs underpinning their practice (Hollon, Roth & Anderson, 1991; Loughran, Milroy, Berry, Gunstone, & Mulhall, 2001).

For the last hundred years, the development of teachers has been premised on the idea that knowledge about teaching and learning is "easily able to be transmitted" to teachers by others from outside the classroom (Johnson & Golombek, 2002). Over this time, teachers have been positioned largely as receivers of information, and as such, have been somewhat marginalised from the main reform agendas around improvements in their own profession (Naidu, 2011). One consequence of this approach, especially when considered in relation to Professional Development (PD) intentions and activities, is that teachers commonly do not participate in the codification of their own knowledge (Cochran-Smith & Lytle, 1990).

The bureaucratic systems and concurrent expectations around the outcomes of PD, also create challenges for representing a perspective on teacher learning that captures the complexity of teaching which encourages teachers to think and work differently. Education systems often require neat, measurable outcomes in the immediate term, irrespective of the nature of the PD undertaken. It could also be argued that at present, a standards-based reform agenda and standardised academic achievement drive much of the PD currently offered to teachers. As such, the prevailing paradigm of PD tends to be largely functional or technical in design.

The extent to which such design leads to teachers thinking or acting differently, particularly in relation to impacting student learning, is questionable (Fraser, Kennedy, Reid, & McKinney, 2007; Groundwater-Smith, & Mockler, 2009; Smith, 2017; Webster-Wright, 2009). This situation is possibly due to the fact that behaviours and competencies are usually the only levels which are directly observable by others, thus can be measured and used to justify funding or accountability (Bradshaw, 2014).

Bates (2014) argued that a competency-based view devalues the intellectual rigor of teaching, shifting the focus toward the most basic, deskilled views of teaching. She argues that teaching, from that perspective, becomes a profession that is simply about taking direction and implementing it, noticeably without asking any questions. Therefore, teachers are removed from the process of designing and implementing curriculum even though they have the knowledge of their students and knowledge about their unique teaching contexts and communities. Bradshaw (2014) similarly argued that this simplified view of teaching is damaging and incorrect and creates a misconception of teaching as an almost non-intellectual practice. Further to this, Watkins, Carnell and Lodge (2007) noted that:

*Sadly we hear stories that teachers are treated to experiences [in which]:
they are talked at, on someone else's agenda, expected to comply and
judged afterwards. This is what teachers' in-service training [PD] has
become on too many occasions. (p. 71)*

The expectations of teachers themselves around professional development also appear to contribute to this agenda. Teachers, too, can appear to desire functional professional development – activities, tasks, lessons which will help to make their busy lives easier and more manageable. One could hardly blame them - the reality of teaching is that it is a very demanding profession. Loughran (2010) stated that in the busyness of teaching, anything that draws teachers away from the immediate task of *doing* teaching is seen as an “unnecessary distraction”. He contended that it is not difficult to see why many teachers desire and look for PD that offers ideas and strategies that will work in their classrooms.

Schon (1983) described the technical approach to professional development as a context-free view of knowledge that overemphasises knowledge gathered through a scientific method in a linear, often formulaic manner. This view of professional knowledge, he argued, emerged out of positivism and enlightenment assumptions of rationality.

From a technical rationalist point of view, teachers administrate someone else's knowledge, applying facts and data from other people's work to the problems they face in their own classrooms. This tendency leads to the mistaken notion that knowledge gained by scientific research and represented in abstract technical formulations is the only legitimate knowledge available to inform and shape practice (Tremmel, 1993). However, in the social sciences it is argued, and certainly by many who see education as a discipline (Loughran & Russell, 2007), that knowledge cannot be adequately explained, researched or advanced appropriately through such an ideology of instrumental rationalism (Beyer, 1988). (For example, from a sociocultural perspective, an alternative argument is that 'professional knowing' will always be a contested area (Blackler, 1995) and therefore an inquiry approach to teacher learning and development seems appropriate. It may also be reasonable to argue that teaching is so heavily based on relationships and on the identity of the teacher that this creates the need for a personalised and inquiry-based approach.)

A key issue for teachers within the technical rationality model of teacher learning, is the assumption that teachers take an *uncritical* view of their own practice, accepting the "right way" as unchallenged and given, and separate from the individual and specific contextual factors inherent in their local school and class context. It could well be argued that there is a personal and professional cost to this technical agenda for teacher learning. In British education for example, the consequences of an overly technical agenda have been well described by Alexander (2011) through the British government-funded Cambridge Primary Review:

... in many primary schools, a professional culture of excitement, inventiveness and healthy scepticism has been supplanted by one of dependency, compliance and even fear; and the approach may in some cases have depressed both standards of learning and the quality of teaching. (p. 267)

Mason (2002) was of the view that what matters most within PD was not necessarily technical functionality, but rather, the development of awareness. Indeed, Mason noted that a fundamental problem of the technical paradigm is that 'rationality is not the central feature of most people's psyche' (p. 7). Mason (2002), like many others in more recent times, was keen for the profession of teaching to be understood through the lens of professional learning which he described as, 'personal enquiry, stimulated and supported by work with colleagues, but essentially a psychological issue with a socio-cultural ecology' (p. 5). According to Baxter Magolda (1999), such contextual knowing involves constructing one's perspective in the

context of one's experience, available information, and the experiences of others. Similarly, Maher & Tetreault (1994) asserted that:

... if the learning settings can help teachers to understand the workings of positional dynamics in their lives then they can begin to challenge them and to create change. (1994, p. 203)

Bushnell & Henry (2003) argued that an over-reliance on decontextualised knowledge in teacher learning had the possibility of constructing 'technically proficient but thoughtless teachers' (p. 43). Hillocks (1999) argued that outside forces, such as the standards movement or changes to the curriculum, do not encourage teachers to develop new ways of thinking about knowledge. Instead, he asserted, change in thinking and reflective practice necessarily entail a need for teachers to reconstruct their knowledge - especially if they hold non-optimistic beliefs about students, and if they have adopted an objectivist epistemological stance. He was of the view that reformers needed to find new ways and means of helping teachers reconstruct their knowledge and stance (Hillocks, 1999).

Teachers matter

Hargreaves (1998a) and Salzberger-Wittenberg, Henry, & Osborne, (1983) amongst others, have argued for the acknowledgement of emotional contexts within teacher practice. Hargreaves (1998) stated that standards-based and cognitive driven reforms do not capture all of what matters most to developing quality teaching. He suggested that teaching and learning are not only about knowledge, cognition and skill, but that teaching and learning are emotional in nature; which has implications for practice. Further to this, Furlong, Campbell, Howson, Lewis, & McNamara (2006) stated that teachers who hold a social/relational paradigm of teaching are at risk of adverse personal and professional effects as they 'swim against the tide' (p. 43) of a technical-rationalist model of training.

Not surprisingly, researchers have argued the case for the *personal* development of educators (Fullan, 1991; Hargreaves, 1998b). Research conducted in New Zealand and England on the development of the person, found that although leaders knew that personal learning was important in respect of *who teachers are* in the classroom, professional learning designed in such a way as to enhance teachers' personal learning (Robertson & Murrehy, 2005) was often lacking. Leithwood (1990) purported that teacher development programs and school structures and cultures 'do not acknowledge the interdependence of psychological and professional development' (p. 159).

Gouldner (1970) suggested that teachers and leaders require opportunities to investigate themselves and their own values and beliefs in the learning process, stressing the importance of being able to ‘... acquire the ingrained habit of viewing your own beliefs as you view those held by others’ and, that ‘... to know others you cannot simply study them but must listen to and confront yourself’ (p. 493).

At least as far back as the research of Foster (1997) it was reported that a teacher requires imagination and enthusiasm, and both have to be renewed, and that for new teachers (in particular):

... continually developing themselves is the best route to becoming good teachers. Only after they understand the importance of self-development are they ready to teach. (p. 165)

In sum, as the literature consistently suggests over time, a technical-rationalist approach characterizes common PD structure and practice as less than effective in affecting change in teacher practice. Hence the growing focus on a change in consideration of development to encompass notions of Professional Learning (PL).

The importance of reflection in teacher learning

Since (at least) Dewey (1933), educators and psychologists have grappled with notions of learning from experience and the sophisticated and subtle problem of extracting meaning from experience (Reiman, 1999). Dewey contributed much to our appreciation of the importance of experience and the place of reflection in learning and his ideas have been revisited through the profession for decades. Boud & Walker (1991) described reflection as:

... a generic term for those intellectual and affective activities in which individuals engage to explore their experiences in order to lead to new understandings and appreciations. (p. 19)

Reflective practice, which has received much attention from psychologists and educators (Copeland et al., 1993; Harrington & Hathaway, 1994; King & Kitchener, 1993; Liston & Zeichner, 1987; Schon, 1987) is recognized as a central process and benchmark disposition of teachers as they engage in the teaching/learning process. Dewey(1933) argued that developing the attitudes that a person brings to bear on the act of reflection either open or curb the way for reflection. He identified three attitudes as important for engaging in meaningful reflection: open-mindedness; wholeheartedness; and, responsibility. Dewey (1933) also made an

important distinction between human action that is reflective and that which is routine. According to Dewey, routine action is behaviour that is guided by impulse, tradition and authority. As long as everyday life continues without major interruption this reality is perceived to be unproblematic (Boeve, 2003; Dewey, 1933).

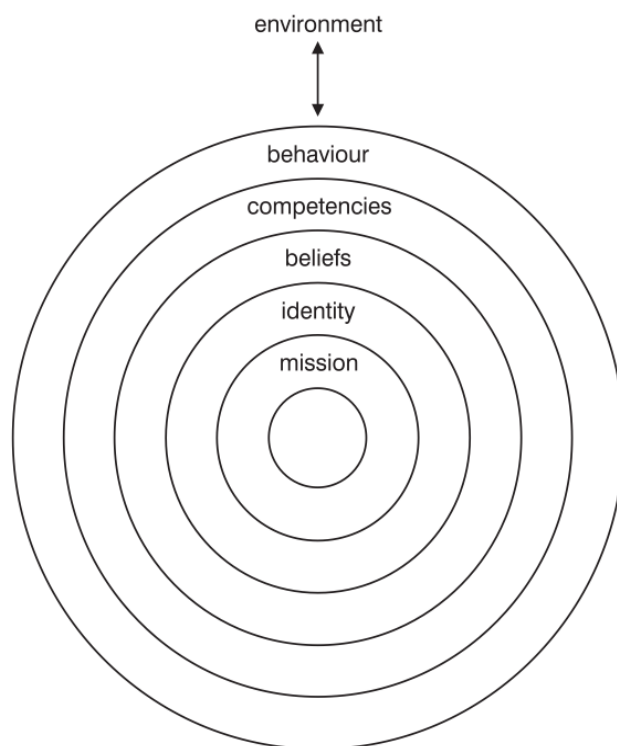
Boud & Walker (1991) argued that no matter how much formal education and training people received, they would not really be equipped for a position of responsibility unless they had the ability to learn from their experience. Donald Schon (1983; 1987), as a most articulate advocate of this position, coined the term “reflective practitioner” to describe those trying to make sense of their messy reality: to learn through reflecting upon it and by constructing schemas which might help to guide them through learning from their work.

Schön (1983; 1987) described the development of (teachers’) reflection through two specific forms: *reflection-on-action* and *reflection-in-action* (1987, p. 25). While reflection-on-action was described as a more deliberate and explicit form of practice, reflection-in-action encompasses more metacognitive (perhaps even sub-conscious) awareness through which knowledge and action are linked.

Korthagen & Vasalos (2005) argued that traditional forms of reflection, which focus on teacher behaviours and skills, result in only limited change in practice. They proposed a more personal, fundamental form of reflection which they termed “core reflection”. The focus on core reflection aligns with the recent emphasis on positive psychology. Korthagen & Vasalos' “onion model”, see figure 2.1, shows various levels which can influence the way a teacher functions.

In this model, the two inner most levels of teacher reflection are described as the mission and identity layers. Korthagen & Vasalos (2005) proposed that reflection on the level of mission triggers such issues as “why” the person decided to become a teacher, and what they see as their calling in the world. This level of reflection is concerned with what inspires teachers and gives meaning and significance to the work in their lives (Hansen, 1995; Korthagen, 2004; Palmer, 2004). It is referred to as a transpersonal level of reflection, which concerns an awareness of human relationships as part of meaningful wholes, particularly in terms of ‘super-individual units such as family, social group, culture and cosmic order’ (Boucoulas, 1988, pp. 57–58).

Figure 2.1: The Onion model of Core Reflection



Getting in touch with the levels of identity and mission has a very practical significance (Korthagen & Vasalos, 2005). By formulating the ideal situation, together with the factors experienced as inhibiting the realization of that condition, an individual can become aware of an inner tension or discrepancy that touches their very core. The essential aspect at that point is then being able to take a step back and become aware of choice, deciding whether to allow limiting factors to determine behaviour.

Sheldon, Williams, & Joiner, (2003) claimed that this awareness of “having a choice” is one of the most fundamental factors in a person’s development as it contributes to personal autonomy. (Prompts such as video narrative, which have potential to trigger such awareness of limiting factors within a teacher’s practice, is a central focus of this research.)

Reflection: Linking to self and experience

Loughran (2010) described “links” as making connections across ideas so that prior knowledge and new knowledge might interact in ways to develop new understandings. In practice, according to Loughran, no item of experience is meaningful in its own right. It is made

meaningful through the ways it is linked to other items. Linkage creates a context for understanding circumstance and mediates the understandings that linkage puts into play.

In teaching, linking learning to episodes and events in students' lives clearly helps to make learning more relevant (Loughran, 2010). Making personal connections gives "permission" for students to think in different ways about the work they are doing. In this way, learning progresses beyond mere remembering of information and becomes more intertwined and evocative through experience. In some circumstances, even unrelated events can be brought together to make sense of a situation. Along with students, teachers too can fall into the trap of paying too much attention to the everyday demands of schooling, and inadvertently shun the links that exist between these occurrences and their prior knowledge, experiences, ideas and events. Developing an awareness of such links could enhance their learning. Videos may therefore be seen to play a role in linking teachers to such personal experiences and ideas, and in so doing, bring greater relevance and mindfulness to the task of teaching.

Mason (2002) commented on the use of video as a linking agent. He stated that incidents within a video that strike a viewer usually resonate or trigger associations with incidents recalled from the past. Describing these to others vividly and briefly through video, to resonate or trigger their own recollections, can provide a database of rich experiences which can be accessed through the use of pertinent labels. By getting teachers to recount specific incidents briefly from a video with a minimum of evaluation, teachers soon recognised incidents from their viewing as being similar to those they had experienced in their own context (Mason, 2002). The videos therefore became a "way in" to participants' own past experience and hence enabled access to their lived experience.

Autobiography

Autobiography involves the learner's awareness of the relation between theory and lived experience. Bushnell & Henry (2003) suggested that autobiography can function as a bridge between the learner, educational history and theories, and the empowerment necessary to enact change. As a form of reflective knowing, autobiography may help teachers understand more fully aspects of learning, knowledge and education, by exploring various contexts that influence such understandings. Such reflective knowing explores some of the experiential and purposive contexts that influence knowledge creation.

Bushnell & Henry (2003) argued that intellectual maturity and self-awareness may arise from teachers reflecting on their past experiences, leading them to be more confident critical thinkers

and problem solvers. Given that autobiographical reflection (according to Calkins & Harwayne, 1991), is mostly about rendering the ordinariness of our lives so that it becomes significant, this type of reflection has potential to develop greater self-awareness in individuals. The challenge of undertaking autobiographical reflection lies within the experience of discovering memories no-one talks about to understand how they shape who we are.

Korthagen & Vasalos (2005) were of the view that an important process in teachers' reflective practice involves tracing relevant past experiences associated with their success of achieving a desired situation. By immersing themselves in past experiences, teachers may be able to re-experience critical personal qualities and, by doing so, access the will to again mobilise these qualities. By recalling successful experiences from their histories, teachers can come into contact with an inner potential — for example, the core quality of self-confidence. Limiting beliefs or images may well repress important core qualities for so long that a stimulus from outside may be necessary to reactivate them (Korthagen & Vasalos, 2005).

Autobiographical reflection represents the first of four lenses of critical reflection (Brookfield, 1995). By using autobiography to begin to investigate childhood, to start to uncover the assumptions which underlie practice, Brookfield noted that:

First we need to find out what our assumptions are ... To uncover these implicit assumptions, it is often helpful to involve other people (friends, family, work colleagues) who help us see ourselves and our actions from unfamiliar perspectives. Sometimes reading books, watching videos or having new experiences such as traveling to other cultures, going to college or being an intern help us become aware of our assumptions. (p. 14)

In a similar vein, Mason (2002) stated that what 'seem[s] to be helpful is prompting people to experience something which sheds light on their past experience and offers to inform their future choices' (p. 5). Clark & Rossiter (2008) noted that stories have an explicit role in linking to autobiographies:

Stories draw us into an experience at more than a cognitive level; they engage our spirit, our imagination, our heart, and this engagement is complex and holistic. Good stories transport us away from the present moment, sometimes even to another level of consciousness. They evoke

other experiences we've had, and those experiences become real again.
(p. 65)

Riessman (1993), in her book *Narrative Analysis*, also posited that the analysis of narratives becomes a way of analysing past experience. Because we do not have direct access to experience, our sense of who and what we are, as well as the character of our social worlds, is constructed by formulating these into stories. Through teachers reflecting autobiographically as a result of narrative, they develop a new awareness of their agency and the structural components of their lived experience (Hillocks, 1999).

The use of video as a stimulus for teacher reflection

Much research has focused on mechanisms by which teachers can be supported to reflect deeply into their practice. The use of video has been suggested as an approach to both capture practice and present it as a tool for teacher reflection and learning (Sherin, 2004). Codifying teacher knowledge and practice through video, although not new, has grown in recent times as the ability to share video quickly and easily via the internet has created new opportunities for teachers to gain greater access to others' practice. As early as the 1960s, micro-teaching was developed in parallel with the introduction of the portable video recorder (Olivero, 1965). Micro-teaching was largely based on a behaviourist view of teaching, the central tenet being that teaching is a well-defined activity consisting of a set of skills to be practiced and learned. Video footage of teaching enabled teachers to notice and attend to such "micro" aspects of practice. Sherin (2007) reported that micro-teaching maintained its status as a tool for teacher education for over two decades and effectively launched the use of video in teacher education.

As behaviourism gave way to cognitive psychology in the early 1980s, researchers and teacher educators began to focus more on the ways in which "teachers think" rather than on the ways in which they behaved (Clark & Lampert, 1986; Day, Calderhead, & Denicolo, 1993; Elbaz, 1983; Zeichner, 1994).

The idea of teaching as a complex, ill-structured activity gained momentum. Expert teachers were seen as having rich resources to draw on during instruction (Berliner, 1986). One implication for teacher education was the idea that novice teachers could learn from studying the practice of more expert teachers. According to Sherin (2007) the use of video to model expert teaching illustrated the beginning of an important shift in research on teaching and in teacher education. The focus on expert teachers, reflected an attempt to look beyond teaching

behaviours and examine the "wisdom of practice" - how expert teachers made decisions in the classroom and the knowledge that served as the basis for those decisions (L. Shulman, 1986).

By the late 1980s, teacher education programs began to look for new models of innovation, and many chose to experiment with case-based pedagogy. Similar to the use of cases in business and law, teaching-cases were designed to provide novice teachers with rich examples of pedagogical dilemmas. Cases were presented as text-based narratives, and in some instances included commentaries. Both pre-service and PL programs were created and implemented whereby groups of teachers could participate in a series of "case discussions" guided by a facilitator. Cases raised a number of issues for teachers to explore through these discussions (J Shulman, 1992; Shulman & Colbert, 1987; Silerman, Welty & Lyons, 1992). Case methods reflected the field's growing interest in not only "what teachers know but in how that knowledge is represented. The role of narrative in cases, effectively illustrated context based dilemmas and sometimes captured teacher thinking in relation to such dilemmas. This this led cases to resonate well with other teachers (Sherin, 2004).

Sherin (2004) noted how the rise of case-based pedagogy through text-based narratives, throughout the 80s and 90s, provided novice teachers with rich examples of pedagogical dilemmas. Video-based cases were also offered up as a basis for pedagogical reflection and for the development of teachers' professional knowledge. However, over time, written narrative cases continued to be the most popular form of case methods in teacher education (Merseth & Lacey, 1993; J. Shulman, 1992). Sherin (2004) argued that, unlike video, written cases distilled what happened in a classroom in a story-based format, and in so doing, written narrative cases provided background and contextual information, as well as a first- or third-person reflection on the unfolding pedagogical dilemma.

By the mid-1990s, some teacher educators were developing teaching cases which were presented to preservice teachers through the means of video rather than in a written form. Yet, as Sherin (2007) noted, video-based cases were not developed with the richness of narrative and context that was found in the written cases of practice, and subsequently played less of a role in teacher development than the written cases. Interestingly, despite the extensive use of video in teacher education, a lack of understanding of precisely what it is about video that might provide support for teacher learning was lacking (Janik & Seidel, 2009). That situation may well be because the bulk of video used as teacher professional learning was ostensibly technical in nature.

Online video education sharing sites, such as *TeacherTube* or *Edublogs*, contain videos which tend to rely on external experts as the providers of functional knowledge. If teachers are present within the video, the nature of the content invariably shows only the “doing” of teaching, the lessons and activities, without the articulation of the beliefs underpinning those activities or teacher explanations about the pedagogical intentions of the lesson itself. Hence, it could well be argued that current approaches to sharing teacher knowledge through video fail to capitalise on the potential of the medium by overlooking more contextual or affective articulations of knowledge and practice. Such insights, if included, may lead to greater self-awareness and critical reflection.

Using narrative

Narrative is constructed as a mode of thinking (Bruner, 1986). Johnson & Golombek (2002) asserted that how we reflect on experience and how we make sense of our experiences are achieved through the stories we tell and are valuable for exhibiting the richness of human experiences. Through narratives, individuals play an active role in constructing their own lives by seeking to make sense of their experiences by imposing order on those experiences (Sarbin, 1986) and by seeing one’s self constituted as a story (Polkinghorne, 1988). It has been argued that narrative is how we craft our sense of self, our identity - the way individuals construct their identities as active agents of their own lives (Gubrium & Holstein, 2009; Rosenwald & Ochsberg, 1992).

Polkinghorne (1988) stated that narratives are taken to reveal “who we are” as persons. He described narrative as:

... the basic figuration process that produces the human experience of one's own life and action and the lives and actions of others. Through the action of emplotment, the narrative form constitutes human reality into wholes, manifests human values, and bestows meaning on life. (p. 159)

He argued that narrative is a conduit to, if not constitutive of, domains of social and psychological experience that are otherwise hidden. Stories represent a way of knowing and thinking that is particularly suited to supporting teachers to reconstruct their stance, and surface the issues underlying practice (Martin, 1986). Indeed, it is suggested that teacher knowledge is often arranged in images (Calderhead, 1989), stories (Clandinin & Connelly, 1996; Gudmundsdottir, 1997), cases and or events (Doyle, 1990). Connelly and Clandinin (1986)

stressed that images, in particular, play an important part in shaping teacher behaviour, while Carter (1993) contended that through constructing stories:

... authors attempt to convey their intentions by selecting incidents and details, arranging time and sequence, and employing a variety of codes and conventions that exist in a culture ... readers, in turn, seek coherence and causal connections among these incidents and conventions as they construct for themselves, often retrospectively, the meaning or theme of the story. (p. 6)

In this way articulation of practice can unfold through the construction of story, and thus may provide a means through which to understand and articulate teacher knowledge. Willingham (2004) stated that psychologists frequently refer to stories as being “psychologically privileged”, in that our minds treat stories differently to other types of material. Exactly what leads our minds to handle stories in such a privileged way is not fully understood, but it has been suggested that understanding the actions and characters in a story calls on the same processes we use in trying to understand the actions and intentions of people in the real world (Bower, 1978).

Classic elements of narrative

A narrative is described as the recounting of a series of events in a particular place in which characters move through, or cause, a series of chronological events - a *Fabula* (Bal 1997). McKee (1997), amongst others, distilled the narrative into the elements of plot, setting, character, and theme. Willingham (2004) stated that one key reason stories are easy to comprehend and remember is because we inherently know these structural elements, and that gives us a reasonable idea of what to expect. Guber (2011) was also of the view that “story format” is hardwired deep within our brain, with the mechanisms of plot (O'Brien & Myers, 1987) theme (Merrill, 2002), character (Phelan, 1989) and setting (Sacks, 1995) acting to focus the viewer's/reader's attention.

Setting

If I could have said it in words, I would have. Then I wouldn't have needed to make the picture. (Kurosawa & Cardullo, 2008, p. 8)

It has been suggested that in human perceptual experience, nothing conveys information or evokes emotion quite as clearly as our visual sense (Hesley & Hesley, 1998). Pound (1916) stated that the image is the word beyond formulated language, not an idea, but ‘a radiant node

or cluster ... a vortex, from which, and through which, and into which, ideas are constantly rushing' (p. 106).

Filmmakers capture the richness of this visual sense in a moving form and combine it with auditory stimuli to create the medium of film. With this combination of moving imagery, auditory stimuli, and altered time sequence, the viewer is presented with images of a world which exists *elsewhere*. This "elsewhere world" Metz (1974) points to film, whether fiction or non-fiction being of "the imaginary" and Guber (2011) concurs suggesting that the brain does not distinguish between a lived image and an imagined one.

Within a visual narrative such as film, images of the setting, including the place and time of the film, adds to viewer engagement and believability (McKee, 1997). Whilst the visual image allows for the imaginary, it also allows for exposition of reality conveying information about the context, biography and characterisation – in essence what the audience needs to know; whilst 'skill in exposition means making it invisible' (McKee, 1997, p. 335). McKee (1997) went on to state that 'The camera is the dread X-ray machine of all things false. It magnifies life many times over, then strips naked every weak or phony turn ... (p. 6).

Good stories tend to imply rather than baldly state the eternal truth they are illustrating (Nair, 2003) with the visual image depicting honest natural scenes in which people talk and behave in honest natural ways, indirectly passing on the necessary facts without labouring the exposition. Significant pauses, emotional expressions such as cries and whimpers, or physical gestures, such as upturned or downturned hands and rolled eyes, can add recognizable meaning over and above what is actually said (Gubrium & Holstein, 1998).

Character

Character refers to a person(s) within a story and their characteristics (Keen, 2006). Characterization is the process by which the author presents characters in order to "bring them alive" to the reader (Chatman, 1993).

Good characterization gives readers a strong sense of a character's personality and inherent complexities; it makes characters vivid, alive and believable (Gerrig, 1993). The key to interesting characters is to allow the audience to observe them in action (Willingham, 2004). McKee (1997) argued that true character is revealed in the choices a human being makes under pressure - the greater the pressure, the deeper the revelation. Therefore, the only way to know the truth about characters and their values is to witness them making choices about taking action while under pressure.

Through rich portrayal of character, the viewer can see whether the character is, for example, loving or cruel, generous or selfish, strong or weak, truthful or a liar: 'As he chooses, he is' (McKee, 1997, p. 101). The viewer then "identifies", or otherwise, with the character based on the values seen in the character evidenced through the choices the character makes.

Identification refers to the process by which an individual puts him or herself in the place of a character within a story and vicariously participates in the character's experiences as if they themselves were the main character (Keen, 2006). Viewers tend to identify more strongly with characters whom they regard as similar to themselves (Hoffner, 1996; McDonald & Kim, 2001; Miller & Reeves, 1976). Viewers also identify more strongly with characters they like. Two main factors which contribute to identification with characters are similarity to the character and likability of the character (Brewer & Lichtenstein, 1982; de Graaf, Hoeken, Sanders, & Beentjes, 2011; Jose & Brewer, 1983).

There is considerable evidence in the research literature that the greater the degree of similarity and likability between the reader/viewer and the character, the greater the degree of identification that results (Altenbernd & Lewis, 1969; Andsager, Bemker, Choi, & Torwel, 2006; Eyal & Rubin, 2003; Perrine, 2002). Stacey (1994) and Cowie (1993), amongst others, found that identification with character is important as it can provide the viewer with role models to which they can aspire. Interestingly, in her long-term research into audience response to film, Stacey (1994) found that identification plays a role in aspiration and inspiration within the real lives of viewers, leading to changes in the viewer's own identity through providing something for the viewer to strive towards.

Identification is suggested to be one of the mechanisms through which narratives can change attitudes (Green, 2006; Slater & Rouner, 2002). Identification with characters in narrative is a concept with a long tradition in the theory of the impact of media (e.g., Cohen, 2001; Oatley, 1995, 1999, 2002; Vorderer, Steen & Chan, 2006). Identification is an experience in which readers or viewers adopt the perspective of a character and see the narrative events through the character's eyes (Busselle & Bilandzic, 2008; Cohen, 2001). Oatley (1995, 1999) explained this as a viewer adopting the character's goals and plans. The reader or viewer then simulates or imagines the events that happen to the character and experiences empathy or emotions related to the success or failure of those plans (Oatley, 1995; Zillmann, 2006). Readers/viewers imagine what it is like to be a character and can carry the illusion of being a character (Cohen, 2001; Tan, 1995).

It has also been argued that narratives can have effects on readers'/viewers' real-world beliefs and attitudes. The phenomenon of narrative impacting on viewers' real-world beliefs and attitudes has been termed "narrative persuasion" (e.g., Appel & Richter, 2007; Diekmann, Gardner & McDonald, 2000; Strange & Leung, 1999) and has attracted research interest from various disciplines such as health, communication (Green, 2006), entertainment, education (de Graaf et al., 2011; Morgan, Movius, & Cody, 2009; Moyer-Guse & Nabi, 2010) and cultivation research (Busselle & Bilandzic, 2008).

Although the exact mechanisms through which narratives exert persuasive influence are not clearly established, generally, there is consensus that the extent to which a reader or viewer identifies with the main character and is engrossed in a story, plays a role in generating narrative effects (see, for example, Green & Brock, 2000; Moyer-Guse, 2008). In fact, according to Green (2006), when readers or viewers simulate the events that happen to a character in their imagination, they may come to understand what it is like to experience the described events and thus their attitudes may become more consistent with this vicarious experience (Mar & Oatley, 2008).

Through identification with character, Star & Stickland (2007) argued for the use of video viewing as a means to expand teachers' experience of being observers of classroom practice. Blume (1971) stated that teachers teach as they are taught and Ross (1987) similarly argued that beginning teachers select attributes and practices of their own former teachers and synthesize them into an idealized image or model of the teacher they want to become.

It has been well documented that preservice teachers strive to enact or play out their personal images of teaching despite contextual realities which are often at odds with them (e.g., Aitken & Mildon, 1991; Bullough, 1997; Cole, 1990; Knowles, 1992; Knowles & Hoefler, 1989). However, in the first experiences of teaching, many preservice teachers find these hopes, images, and expectations quickly confronted by exposure to certain realities of schools, classrooms, and teaching (Coles & Knowles, 1993). For example, Star & Stickland (2007) pointed out that many graduates may begin their teaching with few experiences of observing quality teachers and are initially quite weak in the critical skill of noticing the subtleties of how quality teachers manage effective learning. They contended that observation of practice is not always fruitful because many pre-service teachers are not able to focus their attention on key features of teaching while observing. Clearly there is potential importance in providing pre-service teachers with opportunities through which they have greater access to observe quality teaching in a variety of forms. The use of video may present an opportunity for them to focus

explicitly on their ability to notice a range of teaching behaviours and how these impact student learning.

Plot

Plot is described as the sequence of events that propels the story (Booker, 2004). The plot of a narrative enables the normal dimensions of time and sequence to be altered so as to highlight cause and effect relationships (Chatman, 1993). According to Chatman, by moving beyond the observation of day-to-day facts in a normal sequence of time, the viewer is moved beyond the direct observation of reality and placed in a position of having to interpret the sequence of events from their own context. This manipulated sequence of time and reality through plot, works to act as a metaphor for the viewer, where the viewer experiences ‘one kind of thing in terms of another’ (Lakoff & Johnson, 1980, p. 5). Bruner (1990) stated that these ‘emblems... resist logical procedures for establishing what they mean. They must, as we say, be interpreted’ (p. 60).

The essential value of metaphor lies in the transfer of meaning, the capacity to bridge concepts and the capacity to extend the imagination into recognizing new possibilities (Wagener, 2017). Schön (1979) argued that in the therapeutic context, metaphor can be thought of as referring to, ‘a certain kind of product – a perspective or frame, a way of looking at things – and to a certain kind of process by which new perspectives on the world come into existence’ (p. 254). Moon (2007) argued that metaphors present their messages indirectly, disguised by the images within the story. The indirect route allows for a more subtle, less confrontational delivery of messages such that through metaphor:

... we can concentrate on our emotions and reflect upon them in a safe place away from the ordinary world; this being so, we can come to a better understanding of their relation to our beliefs, desires, and actions. (Oatley & Gholamain, 1997, p. 267)

Metaphor within film allows viewers to see themselves reflected via another (Combs et al., 1974) through a process of “externalization” which allows for a more objective entry point into a person’s consideration of their presenting problem (White, 1988). The process of externalization is ‘an approach that encourages persons to objectify, and at times, to personify, the problems that they experience as oppressive’ (White, 1988, p. 1).

Externalizing allows the problem to be regarded as a separate and external entity to the person, or relationship, and opens the door for the viewer to view themselves and the problem in

relationship with each other (White, 1988). By experiencing themselves as separate from the problem, viewers begin to notice other possibilities spontaneously and begin to appreciate other self-narratives; allowing people to experience themselves differently as persons (Zimmerman & Dickerson, 1996).

Kuijpers & Hakemulder (2017) argued that the process of *absorption* in the plot of narrative film is critical in transporting the viewer's thinking into an external space where they can see themselves differently. Transportation, or absorption, refers to the degree to which an individual is immersed in a narrative, 'where all mental systems and capacities become focused on events occurring in the narrative' (Green & Brock, 2000, p. 701). Despite the concept of absorption having been described using different terms - *immersion* (Ryan, 2001), *engagement* (Busselle & Bilandzic, 2009) and *entranced* (Holland, 2008) - nonetheless, the literature points to the significant role of plot absorption in influencing audience thinking and behaviour.

Van Laer, de Ruyter, Visconti, & Wetzels (2014) stated that narrative transportation occurs whenever the story receiver experiences a feeling of entering a world evoked by the narrative because of empathy for the story characters and imagination of the story plot. This enhanced state of engagement is dependent upon the appeal of the storyline, the quality of production, and the 'unobtrusiveness of persuasive subtext' (Slater & Rouner, 2002, p. 178). Complications and conflict within the sequence of events also add to the effectiveness of the plot to convey meaning and effect, 'Nothing moves forward in a story except through conflict' (McKee, 1977, p. 210). (Jean Paul Satre noted that conflict is our connection to reality, and therefore speaks to us about what it means to be human.)

Through transportation, the viewer experiences a sort of dissociative state in which ordinary existence is temporarily suspended, serving as a "psychological clutch" in which the individual escapes from their stressors and worries of the day (Butler & Paesh, 2004). Though the suspension of cynicism and belief in the tale holds only as long as we find it authentic (McKee, 1997). It is this suspension of cynicism and escape from ordinary existence through transportation that allows viewers to see themselves and their practice in different ways (Green & Brock, 2000; McKee, 1997; Slater & Rouner, 2002). As research has demonstrated, viewing a film can interfere with viewers' production of counterarguments as to why new possibilities couldn't happen, and in doing so reduce restraint thinking (Slater & Rouner, 2002) and an attitude of open-mindedness (Dewey, 1933) to new forms of thinking and action.

Theme

The theme is the central idea or belief in a story. The nature of the central theme helps to distinguish between genres of stories. Authors or creators couch their message in a certain genre in order to give the audience sufficient rules by which to decode that message. These hints guide the audience and provide clues for interpretation (McKee, 1997).

One such genre is that of folk narrative which utilizes simple “universal” themes such as compassion, generosity, love and humility and expresses such themes by means of using a [concrete narrative](#) which is easily understood (Atkinson, 2007). Folk story usually possesses a single [principle](#) or [moral](#), and it is intended that this moral is experienced by the reader or viewer as applying equally well to his or her own concerns (Hutton, 1991). These principles or themes within folk literature, are usually serious and powerful with the intention of exploring the human condition as “universal preoccupations” rather than intending to instruct how one must behave (McGeer, 2007). They act to move the audience to contemplate how they might act if they were in a similar situation. Folk story frequently makes use of metaphor which allows people to make sense of complex ideas within a simple message.

A folk story becomes a kind of living philosophy that the viewers grasp as a whole, in a flash without conscious thought. (McKee, 1997, p. 115)

The universal nature of folk narrative can be contrasted to the expository or instructional genre of narrative where the audience is instructed to do something through a series of sequential steps based on real facts and information.

McKee (1997) argued that whilst the process of intellectual rigour in learning how to do something via instructional genre can be of practical assistance to those interested and motivated to act, the appeal of universal narratives is a reflection of ‘the profound human need to grasp the fundamental patterns of living. This is not merely undertaken as an intellectual exercise, but within a very personal, emotional experience’ (McKee, 2000, p. 52).

Universal themes and values

Story is about eternal, universal forms, not formula. (McKee, 1997 p. 3)

Universal themes are linked closely with what is important to us in our lives (Feather, 1992, 1995; Schwartz & Bilsky, 1987, 1990). Closely held universal themes, such as values, have been described as ‘the priorities individuals attach to certain beliefs, experiences and objects in deciding how they should live and what they should treasure’ (Hill, 1994, p. 7). The natural

way to live up to these values is by behaving in ways that express them (Torelli & Kaikati, 2009). Raths, Harmin, & Simon (1987) described seven general criteria for calling something a value:

- (1) choosing freely,
- (2) choosing from alternatives,
- (3) choosing after thoughtful consideration of the consequences of each alternative,
- (4) prizing and cherishing,
- (5) affirming,
- (6) acting upon choices; and,
- (7) repeating.

However, according to Raths et al. (1987), unless something satisfies all seven of the criteria, it was not called a value, but rather a “belief” or “attitude”.

Despite wide ranging definitions of values in the literature, what is common is that values are enduring over time and context and they motivate action in a particular way. The emphasis on choices for action is important in separating values from beliefs. One may hold several different beliefs, but values are most likely to appear when the individual makes specific choices. According to Lemin, Potts & Welsford (1994), the way we think and act exhibits our values, and teachers’ pedagogical practices illustrate their values.

Stevenson (2016) and Hildebrand (2007), amongst others, were of the view that there are different layers of values, with core values positioned at the centre driving our ideological worldview. Core values are said to be embedded during initial upbringing and create the way a person orients to the world - the filter from which one decides how to act and react to life’s daily challenges. Stevenson argued that when core values are not spoken or acted upon, it creates a nagging within us about something we should not have allowed to happen, or an injustice in which we participated. Stevenson further stated that when our core values are clear to us, we have a greater sense of self and how we orient to the world. When we have not clearly identified these core values, we often have powerful and surprising responses to situations that directly or even indirectly conflict with these values.

One of the core values important to many teachers is an emphasis on caring relationships with students (Davis, 2003; Hargreaves, 1998). Research has demonstrated that a caring relationship between teachers and students can greatly enhance students' educational experience.

Students who feel cared for by teachers exhibit greater academic success (Aultman, Williams-Johnson, Schutz 2009; Rauner, 2013; Rogers, 1994; Teven & McCrosky, 1997) and increased pro-social behaviour (Ang, 2005; Berkowitz & Bier, 2005). A source of motivation for demonstrating caring dispositions towards students is *confirmation* of values, which Noddings (1986) described as 'the loveliest of human functions ... which "bring[s] out the best in [people]" ...to help the other to actualise that best image' (p. 505).

The beneficial role of confirming and affirming one's values is a psychological construct which is particularly suited to those teachers whose confidence or will-power is depleted through the demands of the profession (Schmeichel & Vohs, 2009). Studies have shown that participants who affirmed their values had significantly lower cortisol responses to stress compared with control participants (Creswell, Welch, Taylor, Sherman, Gruenewald, & Mann, 2005). This allowed participants to become less biased in favour of their own position, more discriminating in evaluating the strength or weakness of arguments made by others (Correll, Spencer, & Zanna, 2004), and less defensive about threatening information (Legault, Al-Khindi, & Inzlicht, 2012).

It has been proposed that genres of narrative which affirm the values of teachers may play a role in fostering resilience in the face of external and often demotivating demands of teaching (Collins & Abbott, 2004).

Values clarification

Teachers may not always be explicitly aware of the values which drive their teaching (Simon, Howe, & Kirschenbaum, 1972). Values clarification involves individuals identifying their values and beliefs 'in an effort to enable them to be more self-directing' (Lipe, 2010, p. 6). According to Brady (2011) this clarification process makes the individual 'more purposeful and productive, less gullible and vulnerable, a better critical thinker, and more socially aware' (p. 60). Brady (2011) further argued that effective teaching involves more than simple deduction of qualities or values. It includes examination of the reasons for, and consequences of action, and the transposition of the demonstrated values into personal contexts.

The use of autobiographical approaches to values clarification has been one approach to providing data for discussion and reflection (Raths, Harmin, & Simon, 1978). Rather than the

use of full biographies or chronologies of a person's life, Rathes et al. (1978) argued that brief extracts from stimuli such as stories, speeches or video, which exemplify the desirable universal themes are useful. These brief extracts may be presented to teachers and provide defining moments upon which to reflect on their own reasons for acting.

Use of narrative in therapeutic contexts

Narrative has been used in numerous fields including law, science, economics and sport as an agent of change within organizations and in the lives of individuals (Abell, 2009; Posner, 1997; Shiller, 2017; Stride, Fitzgerald, & Allison, 2017). In psychotherapy, therapists have used film and books for many years as a way to surface and treat patients' underlying issues. Bibliotherapy involves the use of story to support individuals in solving the issues that they may be facing (Lehr, 1981). In fact, bibliotherapy, according to Lehr (1981), is a process of dynamic interaction between the personality of the reader and literature - an interaction which may be utilized for personal assessment, adjustment, and growth. The concept of the treatment is based on the human inclination to identify with others through their expressions in literature and art.

Bibliotherapy has been suggested to be useful because it allows individuals to step back from their problems and experience events from a more objective viewpoint (Pardeck, 1995). It offers the individual a safe avenue to investigate feelings and can provide a nonthreatening way to broach a sensitive subject. Hence, bibliotherapy is considered (by some) to be a conversation starter acting as a space in which emotion can be safely "held", while accommodation of the self is permitted (Honos-Webb, Sunwolf, & Shapiro, 2001).

Lenkowsky (1987) suggested bibliotherapy contained three components: identification; catharsis; and, insight. As a consequence, narrative can therefore be viewed as: a) promoting the exchange of information; b) enabling the person to make the connection to her/his life; and finally, c) validating one's feelings and responses to the crisis or issue at hand.

Cinema-therapy, which emerged as an outgrowth of bibliotherapy, is an intervention in which a facilitator uses a film as a metaphorical tool to promote self-exploration, personal healing and transformation (Powell, 2008). Gregerson (2010) suggested that by watching assigned movies with conscious awareness, people can identify and relate to situations and characters, leading to personal exploration and insight while keeping an emotional distance from stressful or frightening experiences or topics. He was of the view that movies are one of the most influential

rhetorical devices in the world as they can literally “stir the soul” as they generate hope and offer a fresh perspective on ourselves and our relationships.

Films can catapult us rapidly and effectively into states of fear, anger, sadness, romance, lust, and aesthetic ecstasy – often within the same two-hour period. It is undoubtedly true that for many people film relationships provide the most emotionally wrenching experiences of the average week.
(pp. 56-57)

Although there are reports of the therapeutic use of film from as early as the 1920s in the United States (Portadin, 2006; Powell, 2008), the practice of using a film as a technique in counselling and psychotherapy has only recently gathered momentum (Kuriansky, Vallarelli, DelBuono, & Ortman 2010).

Film is increasingly being utilized across a range of settings by therapists from all the major theoretical orientations with a diversity of client populations. Proponents of the use of film in therapy, claim the approach can have many benefits for a client (Hesley & Hesley, 2001) including validating the experience of identifying with a film character whose circumstances are similar to one's own.

Film allows the exploration of a wide range of issues (Dermer & Hutchings, 2000; Karlinsky, 2003) allowing clients to ‘explore and experience new interpretations and solutions’ (Berg-Cross, Jennings, & Baruch, 1990, p. 141). The conceptual basis of Heston & Kottman's (1997) approach was the notion of using film to provide a therapeutic metaphor. They pointed out the benefits to counsellors of using films as ‘intervention strategies’ (p. 92) and of being able to ‘recognize the metaphoric possibilities’ (p. 92) when a client spontaneously discusses a film.

Numerous case studies have been published (e.g., Berg-Cross et al., 1990; Byrd, Forisha, & Ramsdell, 2006; Christie & McGrath, 1987; Fleming & Bohnel, 2009; Hesley & Hesley, 2001; Heston & Kottman, 1997), and surveys conducted on the use of film by therapists (Lampropoulos, Kazantzis, & Deane, 2004). Despite a paucity of both qualitative and quantitative research (Schulenberg, 2003; Sharp, Smith, & Cole, 2002) a significant number of books offering movie guides and presenting the use of film as a self-help tool have been published (Grace, 2005; Peske & West, 1999, 2002, 2003, 2004; Sinetar, 1993; Solomon, 1995, 2001; Ulus, 2003; Wolz, 2004) along with websites designed for use as both a self-help resource, and for practitioners wanting to access information about film as a therapeutic technique.

Narrative and self-change

Aspects of self-concept are extremely resistant to change, even in the light of facts that clearly contradict them (Swann et al., 1992). The classic, psychoanalytical explanation for this phenomenon is that it involves a mechanism designed to protect the ego (Freud, 2005). Understanding identity as a narrative construction is another way of conceptualizing personal change. Kenyon & Randall (1997) argued the choice of narrative we tell ourselves, the sense we make of an experience, determines how we respond to and manage that experience. They described this process as “restorying” our lives, which is to say that when a story of the self no longer coheres, no longer helps us make sense of our experience, then we must change it.

Randall (1996) described transformative learning itself as a process of restorying while Freeman (1991) described it as a process of “rewriting the self” and argued that it was fundamentally retrospective: ‘It is only after one has arrived at what is arguably or demonstrably a better psychological place than where one has been before that development can be said to have occurred’ (p. 99).

McAdams (1996), theorizing on the narrative we craft for ourselves, labelled such “self-narratives” as a *personal myth*, a type of story that each of us naturally builds to bring together the different parts of ourselves and our lives into ‘a purposeful and convincing whole’ (p. 12). Linde (1993) similarly noted that:

Given the stage that any person has reached in a career, one typically finds that he constructs an image of his life course—past, present, and future—which selects, abstracts, and distorts in such a way as to provide him with a view of himself that he can usefully expound in current situations. (Linde, p. 5)

Clark & Rossiter (2008) argued for the importance of coherence within the self-narrative, in that we make sense of experiences by constructing narratives that make things *cohere*, creating sense out of chaos by establishing connections between and among these experiences. Kenyon & Randall (1997) purported that when this story of the self no longer coheres, or no longer helps us make sense of our experience, then we must change it.

Clearly, the interplay between understanding oneself through narrative and identification with the experiences of others, is important in shaping how we see ourselves and our actions. This thesis explores such complex personal interaction through the use of a specific video and its influence on the research participants.